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The Norton Shakespeare offers an edited text that reflects current scholarship and innovative teaching features. The combination of print and digital editions provides students with a comprehensive reading experience, including a printed volume for their personal library and a digital edition ideal for in-class use. Every introduction, note, gloss, and bibliography has been revised based on reviewers' suggestions, while new textual introductions and performance notes reflect the latest scholarship. The newly edited text is the result of expertise from an international team of editors, offering early authoritative texts for each of Shakespeare's works without excessive intervention. The digital edition provides 17 additional fully annotated versions of the plays, making it a valuable resource for students and instructors. The print edition includes one text per play and poem, with multiple texts for King Lear and Hamlet, mirroring the Norton Shakespeare signature. The General Introduction by Stephen Greenblatt is widely praised for drawing students into life in Early Modern England, introducing them to Shakespeare's background and professional life, and showcasing how his experiences and imagination are reflected in his writing. The Third Edition also features two new opening essays: a lively introduction by Gordon McMullan (King's College London) and Suzanne Gossett (Loyola University), which provide students with a deeper understanding of the texts. Chicago) explores the authenticity of printed texts by examining how theatrical play-scripts moved through the book trade, becoming printed texts. "The Theater of Shakespeare's Time" is a colorful essay that paints a picture of Elizabethan theater, its playwrights, players, investors, government censors, spectators, and playhouses. Stephen Greenblatt, a renowned literary critic and scholar, has written numerous books on Renaissance literature, including Three Modern Satirists, Renaissance Self-Fashioning, Learning to Curse, Redrawing the Boundaries, The Norton Shakespeare, Will in the World, Shakespeare's Freedom, and The Swerve. Walter Cohen, Professor of English at the University of Michigan, Ann Arbor, is a respected scholar who has written extensively on Renaissance literature, literary criticism, and world literature. Suzanne Gossett, professor emerita at Loyola University Chicago, is a General Editor of Arden Early Modern Drama and has edited several plays by Ben Jonson and Thomas Middleton. Jean E. Howard, the George Delacorte Professor in the Humanities at Columbia University, has written books on Renaissance drama, including Shakespeare's Art of Orchestration, The Stage and Social Struggle, and Engendering a Nation. Katharine Eisaman Maus, a renowned English scholar, co-authored works such as "English Histories" with Phyllis Rackin, "Theater of a City," and "Marx and Shakespeare" alongside Crystal Bartolovich. Her research focuses on the evolution of the English history play from Shakespeare to Caryl Churchill and the development of Renaissance tragedy. As James Branch Cabell Professor of English at the University of Virginia, Maus has made significant contributions to the field through her publications on Shakespeare, Ben Jonson, and Renaissance drama. Gordon McMullan, a professor at King's College London and Director of the London Shakespeare Centre, has co-authored books like "Shakespeare and the Idea of Late Writing" and "The Politics of Unease in the Plays of John Fletcher." He is also involved in editing several notable works, including Arden Shakespeare editions and Norton Critical Editions. McMullan has played a pivotal role as General Editor of Arden Early Modern Drama and has co-edited various essay collections that showcase his expertise in Renaissance literature.